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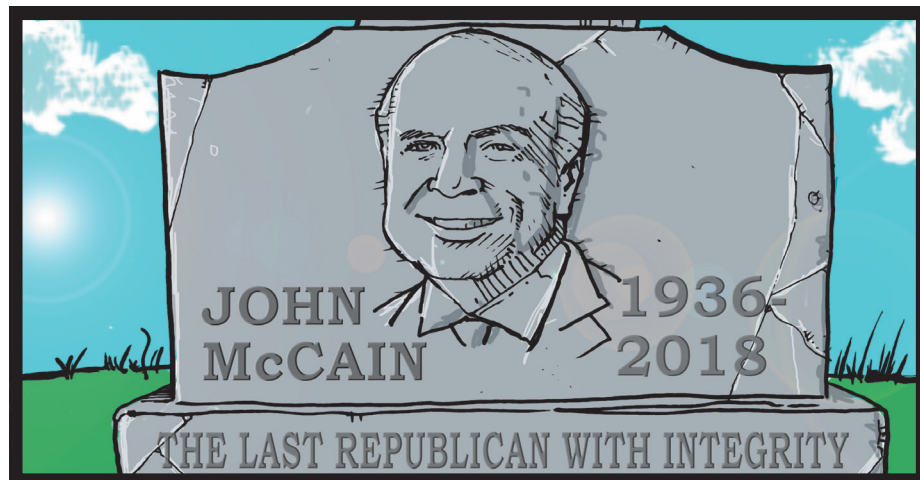
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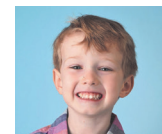
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## // NUVO\* TEAM



**Laura McPhee**  
EDITOR  
[lmcphee@nuvo.net](mailto:lmcphee@nuvo.net)  
[@thelauramcphee](https://www.facebook.com/thelauramcphee)  
*Tube Factory*



**Dan Grossman**  
ARTS EDITOR  
[dgrossman@nuvo.net](mailto:dgrossman@nuvo.net)  
[@nuvoartsdan](https://www.facebook.com/@nuvoartsdan)  
*Gallery 924*



**Rob Burgess**  
NEWS EDITOR  
[rburgess@nuvo.net](mailto:rburgess@nuvo.net)  
[@robaburg](https://www.facebook.com/@robaburg)  
*The Eiteljorg*



**Seth Johnson**  
MUSIC EDITOR  
[sjohnson@nuvo.net](mailto:sjohnson@nuvo.net)  
[@sethvtthem](https://www.facebook.com/@sethvtthem)  
*Future Friends*



**Ian McPhee**  
SOUNDCHECK  
[ian@nuvo.net](mailto:ian@nuvo.net)  
*R.I.P GPC*



**Charlie Clark\***  
OTT/IOT EXPERT  
[cclark@nuvo.net](mailto:cclark@nuvo.net)  
*Sugar Space*



**Haley Ward**  
PHOTOGRAPHY //  
ADVERTISING DESIGNER  
[hward@nuvo.net](mailto:hward@nuvo.net)  
*The Eiteljorg*



**Mercer Suppiger**  
EDITORIAL DESIGNER  
[msuppiger@nuvo.net](mailto:msuppiger@nuvo.net)  
*The IMA*



**La'Tia Smith**  
SALES //  
MARKETING ASSISTANT  
[lsmith@nuvo.net](mailto:lsmith@nuvo.net)  
*Nine Lives Cat Cafe*



**Kathy Flahavin**  
BUSINESS MANAGER  
[kflahavin@nuvo.net](mailto:kflahavin@nuvo.net)  
*Indianapolis Art Center*



**Trice Rias-Thompson**  
ASST. SALES MANAGER  
317.808.4608  
[triesthompson@nuvo.net](mailto:triesthompson@nuvo.net)  
*Future Friends 2.0*



**Nathan Shipley**  
ACCOUNT EXECUTIVE  
317.808.4613  
[nshipley@nuvo.net](mailto:nshipley@nuvo.net)  
*Full Circle Nine Gallery*



**Kevin McKinney**  
PUBLISHER  
[kmckinney@nuvo.net](mailto:kmckinney@nuvo.net)  
*Indianapolis Art Center*



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**FILM EDITOR:** Ed Johnson-Ott. **CONTRIBUTING EDITOR:** David Hoppe. **CONTRIBUTING ARTISTS:** Wayne Bertsch, Mark Sheldon, Mark A. Lee. **CONTRIBUTING WRITERS:** Rita Kohn, Kyle Long, Dan Savage, Renee Sweeny, Mark A. Lee, Alan Sculley

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**HARRISON ULLMANN**  
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## REMEMBERING JOHN MCCAIN

BY ROB BURGESS // RBURGESS@NUVO.NET

**J**ohn Sidney McCain III—Arizona senator, decorated POW, and former presidential candidate—died of brain cancer on Saturday at the age of 81. He will forever have the word “hero” attached to his name for good reason.

McCain established his mettle early in life while serving in the Navy during Vietnam. After being shot down Oct. 26, 1967 during a bombing mission, he was beaten, stabbed, and taken to the “Hanoi Hilton.” There he was refused medical care, placed in solitary confinement, starved, and tortured. He wasn’t released until March 14, 1973 because he refused to be released before all the other prisoners captured before him were also given their freedom.

When I think back on McCain’s legacy, I am so deeply conflicted. This was a man who often exemplified what we expect from our leaders. Yet, in so many instances he came up short.

How could the same man who rightly saw an enemy in Vladimir Putin, also view Sarah Palin as an acceptable major party vice presidential candidate?

When McCain delivered one of his most memorable lines Oct. 10, 2008 at a town hall meeting in Lakeville, Minnesota, it served as a perfect example of this duality.

“I’ve got to ask you a question,” said a woman in the crowd when handed the mic. “I believe I can’t trust Obama. I’ve read about him and believe he’s an Arab.”

McCain was quick to snatch the mic back.

“No, ma’am. No, ma’am,” said McCain. “He’s a decent family man, citizen that I

just happen to have disagreements with on fundamental issues. And that’s what this campaign is all about. He’s not.”

Defending Obama as a good person by saying he’s not a Muslim is... problematic.

But, even when McCain suffered missteps, he often found time for self-reflection and allowed himself to change for the better.

The same man who voted against making Martin Luther King Jr. Day a federal holiday in 1983, also supported an Arizona ballot measure establishing a state holiday in 1990.

The same man who was criticized by the Senate Ethics Committee for displaying “poor judgment” as part of the Keating Five scandal in 1991, also co-authored the Bipartisan Campaign Reform Act of 2002, also known as the McCain-Feingold Act.

The same man who somehow still endorsed Donald Trump for president after he mocked McCain’s own service because he was captured, also later rescinded his support after the *Access Hollywood* tape was released.

The same man who fought for years against Obamacare, memorably cast the decisive “thumbs down” vote July 28, 2017 against his own party’s so-called “skinny repeal” bill.

Even with all his contradictions, America and the world is a dimmer place without McCain’s leadership. As one of the few congressional Republicans who seemed able to simultaneously locate his heart, brain, and spine, he will be sorely missed. **N**

***Even when McCain suffered missteps, he often found time for self-reflection and allowed himself to change for the better.***



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# INDIANA REPUBLICANS TO REINTRODUCE HATE CRIMES LAW

*Some GOP Leaders Still Hesitant to Echo Gov. Holcomb's Support*

BY ROB BURGESS // RBURGESS@NUVO.NET

A pair of recent anti-semitic graffiti incidents has highlighted the state's lack of a hate crimes law.

But, while Republican Gov. Eric Holcomb has signaled his support for such a law, some fellow GOP lawmakers remain hesitant to sign on.

On July 28, a pair of spray-painted Nazi Party flags and Iron Crosses, along with burn marks, were discovered on the brick walls around the garbage bins outside of Congregation Shaarey Tefilla in Carmel. Aug. 16, authorities announced Nolan Brewer, 20, Cloverdale, was charged in federal court on criminal complaint with conspiracy to violate civil rights.

Meanwhile, Aug. 13, a sign at the entrance of the Azalea Hills retirement community in Floyds Knob, Indiana was discovered spray-painted with swastikas.

These cases follow a national trend. In its annual Audit of Anti-Semitic Incidents, the Anti-Defamation League found that the number of anti-Semitic incidents in the U.S. rose 57 percent in 2017—the largest single-year increase on record and the second highest number reported since ADL started tracking such data in 1979.

Forty-five states have hate crime laws in effect. Indiana, along with South Carolina, Arkansas, Wyoming, and Georgia, are the only five without one.

Holcomb broke with his own party July 30 to call for Indiana to join the vast majority of other states in passing such a law.

"No law can stop evil, but we should be clear that our state stands with the victims and their voices will not be silenced," he said. "I'll be meeting with lawmakers, legal minds,

corporate leaders, and citizens of all stripes who are seeking to find consensus on this issue so that, once and for all, we can move forward as a state."

Along with Sens. Susan Glick, R-LaGrange; and John Ruckelshaus, R-Indianapolis; Sen. Mike Bohacek, R-Michiana Shores; co-authored Senate Bill 418 during the most recent legislative session. In January, the bill—which would have allowed judges to weigh everything from race and sex to gender identity and sexual orientation as aggravating circumstances in sentencing a criminal defendant—was pulled by the Senate Corrections and Criminal Law Committee after committee chair, Sen. Michael Young, R-Indianapolis, announced that it would not be heard.

Aug. 10, on the eve of the one-year anniversary of the deadly Unite the Right rally in Charlottesville, VA, Rep. Greg Porter, D-Indianapolis, the president of the National Black Caucus of State Legislators, renewed his calls for such legislation.

"For 15 years, I and the Indiana Black Legislative Caucus have tried to convince our fellow legislators of the critical necessity of a hate crimes law," he stated. "Social conservatives have fought hate crimes legislation because they don't want to offer protections to these groups, especially those in the LGBTQ community."

Aug. 17, Bohacek and Sen. Ron Alting, R-Lafayette, announced their intentions to introduce bias crimes legislation during the 2019 legislative session.

Aug. 25, the presidents of 22 of Indiana's small colleges signed an open letter supporting a hate crimes law.

In a July 30 op-ed, Attorney General Curtis Hill called for a law which would add two to six years for misdemeanors and low-level felonies, and an additional six to 20 years for higher-level felonies. However, he insisted he would only support such a law if it disregarded protected classes.

Sen. Greg Taylor, D-Indianapolis, has authored hate crimes bills for several years, including Senate Bill 271, which did not receive a hearing during the 2018 Indiana General Assembly session. Taylor flatly rejected Hill's proposition.

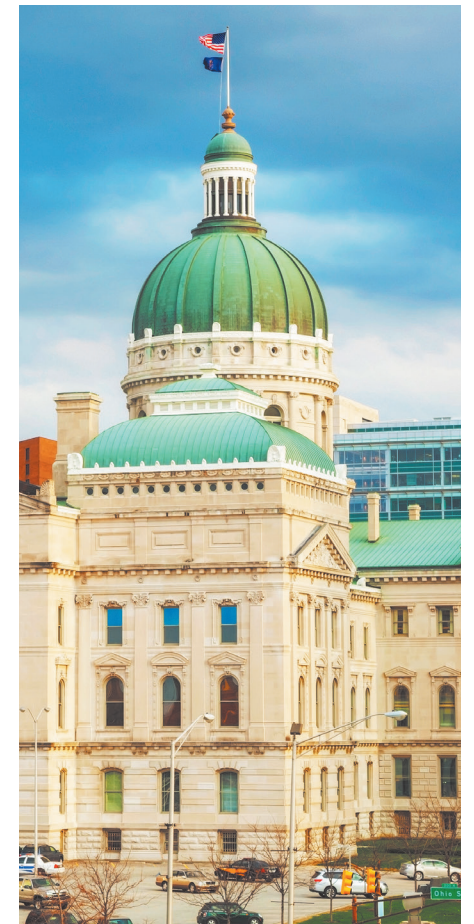
"At this point I'm willing to talk about any compromises that don't include exclusions of certain classes of people," Taylor told NUVO. "One of the things that frustrates me the most about this process is that when we go to the statehouse we represent [all of the] people of the state of Indiana."

As the representative of the district where the Shaarey Tefila incident occurred, Sen. Mike Delph, R-Carmel, immediately condemned the graffiti, but had much less to say when asked directly by NUVO whether or not he now supported hate crimes legislation.

"He looks forward to reviewing Gov. Holcomb's proposal when finalized," wrote Ryan Kommes, Indiana Senate Republican press secretary, in a statement.

Delph's Democratic challenger in the upcoming midterm election, J.D. Ford, said constituents in District 29 were overwhelmingly in favor of such a bill.

"I can't know why Sen. Delph doesn't support this legislation," Ford told NUVO. "What I can tell you is I don't think he's listening to our district. I think he's out of touch with the people I'm speaking with." ■



***"No law can stop evil, but we should be clear that our state stands with the victims and their voices will not be silenced."***

— GOV. ERIC HOLCOMB



# WORK REQUIREMENT ROLLOUT FOR HIP

*State Officials to Implement New Plan in January*

BY ERICA IRISH // NEWS@NUVO.NET

State health officials are preparing to implement a plan to require Healthy Indiana Plan (HIP) recipients to work, go to school, or volunteer in their communities if they want to continue to receive coverage.

An interim committee on public health tasked with studying eligibility for Indiana's various benefits programs met to hear about the rollout Thursday at the Statehouse.

Allison Taylor, who serves as the State's Medicaid director with the Family and Social Services Administration, introduced the committee to a rough outline of her agency's "Gateway to Work" program.

The initiative will require HIP recipients to devote 20 hours per week across eight months each year to certain activities, including traditional employment, education, job skill training or community service. The rollout begins in January and will be complete by July 2020.

"For the first time in modern history we've got more jobs than people to fill them," Taylor said in her testimony. "We've got individuals who could really benefit from that connection between employment and health."

As of 2015, Indiana law has required all able-bodied recipients of the Supplemental Nutrition Assistance Program (SNAP) to work a minimum of 20 hours per week or 80 hours per month.

There are few exceptions to this rule, as explained by Adrienne Shields, director of the FSSA's Division of Family Resources.

"We currently do have the opportunity to submit a waiver if there was an economic downturn for some reason at the city level,



the county level, the regional level or at a statewide level," Shields said.

Shields went on to explain that prior to the law taking effect in July 2015, her administration served around 50,000 able-bodied SNAP recipients. As of this July, just over 11,000 able-bodied Hoosiers receive SNAP benefits.

For the Gateway to Work program, Taylor estimated that around 70 percent of those covered by HIP would be exempt. Those who, for example, are medically frail, primary caregivers, or have been recently incarcerated would not be a part of the initiative.

"We're going to make sure there is every opportunity for an individual to stay in the program and take advantage of those employment and training connections," Taylor said, a process that includes fostering healthy partnerships with sponsors through statewide tours by the agency and using more flexible means of reporting, like online and mobile platforms.

However, some parties at the hearing were blunt in voicing their opposition to the proposal.

Fran Quigley, director of the Health and Human Rights Clinic of Indiana University's McKinney School of Law, was adamant that the program is not different enough from traditional work requirements and claimed it would prevent many low-income citizens from gaining access to healthcare.

"Thousands of Hoosiers are going to be hurt by this," said Quigley. "Under this planned work requirement, the most vulnerable Hoosiers among us will lose healthcare. This requirement is going to create a red tape barrier between those in need and the medicines that they need, often desperately so." ■

*Erica Irish is a reporter for TheStatehouseFile.com, a news website powered by Franklin College journalism students.*

## KROGER PHASING OUT PLASTIC BAGS

Kroger announced Thursday it will gradually end use of single-use plastic bags and transition to reusable bags across all stores by 2025.

Seattle-based QFC will be the company's first retail division to make the change. The Cincinnati-based company expects QFC's transition to be completed in 2019.

Kroger's Central Division operates food stores, pharmacies, and fuel centers primarily in Indiana and Illinois.

The change for stores in Kroger Central Division will be determined as the company gathers feedback from customers, community partners and other interested parties, according to Eric Halvorson, Kroger spokesperson.

Kroger's announcement follows the announced goal to divert 90 percent of waste from the landfill by 2020. Of the waste diverted, 66.15 million pounds of plastic and 2.43 billion pounds of cardboard were recycled in 2017, according to the company.

The United States recycles just 9 percent of its plastic trash, according to *National Geographic*. Some 18 billion pounds of plastic waste flows into the oceans every year from coastal regions.

Shoppers in the United States use almost one plastic grocery bag per resident per day. Shoppers in Denmark use an average of four plastic bags a year.

— NUVO EDITORS







• Hear our **Eco Reporters** Saturdays at 1 pm on 'She Says Art, He Says Science' 88.7 FM or [wicr.org](http://wicr.org).

• Join us at the **People's Climate March, Saturday, Sept. 8, 10 a.m.**, Indiana Statehouse



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# OKTOBERFEST INDY STYLE

## *A Fall Guide to Craft Brew*

BY RITA KOHN // RKOH@NUVO.NET

**O**toberfest is almost upon us, and that means more beer events than any other time of the year. Here's a short list of not-to-be-missed craft brew happenings around Central Indiana for September and early October.

### SEPT. 1

**Carmel Firkin Fest at Union Brewing Co.**, 1:30-5 p.m. Participating breweries include Union Brewing, Centerpoint Brewing, Danny Boy Beer Works, Bier Brewery, Burn 'Em Brewing, Wooden Bear Brewing, People's Brewing Co., Traders Brewing Co. \$40 admission.

### SEPT. 3

**Metazoa Brewing, Indy Pet Parade and Tappings Party**, 2-10 p.m. Attendees are invited to walk in the pet parade through Fletcher Place neighbor-

hood followed by a party at Metazoa Brewing Co. featuring live music, food trucks, local vendors and more. 21+ to enter.

### SEPT. 5

Return of the **Hempire Strykies Back-hemp-IPA at Triton Brewing Company**, 3-10 p.m.

### SEPT. 6-8:

German American Club 2018 **Oktoberfest at German Park**. Live music, dancing, food. Gates open at 4 p.m. \$5 admission.

### SEPT. 8

Return of **CANvitational** at Pan Am Plaza in Downtown Indianapolis, 1-5 p.m. 60 independent craft breweries from Indiana, the Midwest, the U.S. and worldwide, are bringing 250 beers, many being newly introduced here. Proceeds benefit

Art with a Heart, Boys and Girls Club Indianapolis, Gleaners Food Bank of Indiana, IndyHub, Keep Indianapolis Beautiful and Mary Riggs Neighborhood Center. Includes live music, food trucks. \$50 admission.

**Sun King and Founders Brewing Co.** will release Riding the Rails, a hoppy session lager, at CANvitational. It will be available for a limited time throughout Indiana and parts of Illinois and Ohio in cans and on draft.

### SEPT. 8:

**Brewed in the Fort Craft Beer Festival** at Headquarters Park East, Fort Wayne; VIP at 1 p.m. GA 2 p.m.-6 p.m. Fort Wayne Trails is the philanthropy partner.

### SEPT. 14

**Indianapolis Oktoberfest** presented by the Columbia Club at the north half of Monument Circle; biergarten with beer and wine, food, live music. A portion from what you buy benefits the Soldiers & Sailors Monument and Indiana War Memorials Foundation. Free.

### SEPT. 14-16

23rd annual **Indy Irish Fest** at Military Park; of course there's beer along with music, culture, and shenanigans. Supports Irish American organizations citywide.

### SEPT. 19

**Fall MBA classes** start at IUPUI to learn all about beer—styles, brewing, beer & food pairing.

### SEPT. 21-22

**Fishers Oktoberfest**, Witten Park, noon-10 p.m. Live music, food, domestic and imported beer.

### SEPT. 21

**Carmel City Center Oktoberfest**, 7-10 p.m., free and open for all ages; live music.

### SEPT. 22

Annual **Noblesville Brewfest** at Forest Park, 3-7 p.m.

### 19th annual Rocky Ripple Festival

in Hohlt Park focuses on art and artisans; with beer and wine from Broad Ripple Brewpub. Kid and dog friendly; free 11 a.m.-6 p.m. Benefits Rocky Ripple Parks Endowment Fund.

### SEPT. 28

**The Rathskeller Oktoberfest**, 7-11 p.m., live music by The Polka Boys. \$7 admission.

**Oktoberfest and German Supper**, Cornerstone Lutheran Church in Carmel. 4-10 p.m., polka music and dancing, face painting, costume contest, bingo, some kids activities; bring cash for food and some events. Free.

### SEPT. 29

**Herron-Morton Place Park Oktoberfest**, 1927 N. Alabama St., 3-9 p.m. Dog and kid-friendly event. Food trucks, live music, beer; proceeds benefit the park.

**Flat 12 Oktoberfest** in the **Biergarten**, noon-10 p.m., special tapping of Slam Dunkel, dark German-style lager with a malty smooth finish. Live polka band, Hoagies and Hops food. Free admission.

Inaugural Lagers in **Lawrence Oktoberfest**, Lawrence's Downtown Civic Plaza, 3-7 p.m. A portion of the proceeds from the event will be donated to a local charity of the city's choice.

### OCT. 5-6

**Holy Name Oktoberfest**, Holy Name Parish of Beech Grove. 5 p.m.-midnight. Authentic German food, biergarten, live music and kids zone with games, prizes; couples as a health & safety fair with free screenings. Funds raised support the Holy Name of Jesus Catholic Church.

### OCT. 6

**3rd Annual Corn Maze Beer Fest** at 450 North Brewing Company in Columbus, Ind., noon-5 p.m. Work your way through the 6-acre corn maze to find and sample from 60 Independent craft brewery booths hidden throughout. Event includes live music all day on two stages from top local and regional acts.

**Moontown Brewing Inaugural Oktoberfest**, noon-11 p.m., 345 Bowers St., Whitestown; live music, cornhole tournament, costume contest, German food and beer tastings. **N**



Links available on online version at [nuvo.net/beerbuzz](http://nuvo.net/beerbuzz)



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**Union Brewing**  
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**MashCraft Fishers**  
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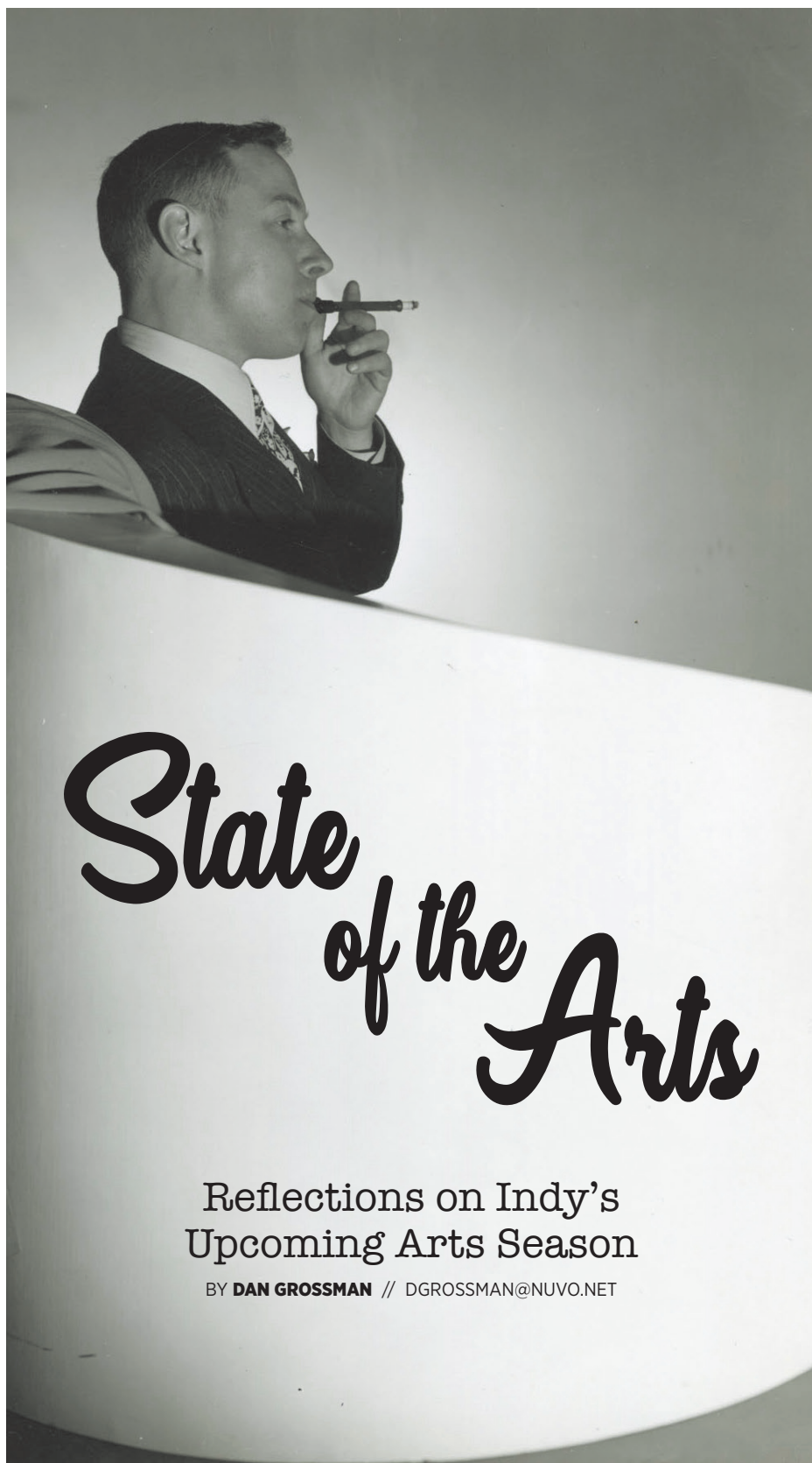
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## State of the Arts

### Reflections on Indy's Upcoming Arts Season

BY DAN GROSSMAN // DGROSSMAN@NUVO.NET

TENNESSEE WILLIAMS, GEORGE PLATT LYNES (1944).

FROM THE COLLECTIONS OF THE KINSEY INSTITUTE, INDIANA UNIVERSITY. © ESTATE OF GEORGE PLATT LYNES. //

**B**efore writing the introduction to this year's Fall Arts Guide, I happened to watch Sarah Urist Green's 13-minute YouTube video: "Art Trip: Indianapolis," created for her PBS Digital Media series *The Art Assignment* in late 2016. Green, a former curator for the Indianapolis Museum of Art, is clearly fond of her hometown.

In the 13-minute video, we see her taking a bike ride from Downtown Indy all the way to Fountain Square with Sound Maps creator [and subject of a recent NUVO cover story] Stuart Hyatt. While the public art they viewed on their trip is still on view, one of the galleries they visited in Fountain Square—General Public Collective—has since closed.

But there are other changes to report in Fountain Square as well. One of the two arts nonprofits they visited, **People for Urban Progress**, has since moved to a Westside location. The other, **iMOCA**, has also left Fountain Square and will take up residence in the old Ford assembly plant on the Near Eastside in mid-2019.

You could make an argument that these changes are due to gentrification. And yet, while the Fountain Square neighborhood is, without a doubt, gentrifying, this hasn't stopped a new art space from opening up right across the street from the former General Public Collective. It's a gallery that seems to embody a similar quirky, out-of-the-box aesthetic.

I'm talking about the **Future Friends Magic Holographic Club**. For months now, they've had original, exciting programming—particularly on First Fridays. You might want to check this venue before writing off the Fountain Square arts scene.

There are other emerging "underground" art spaces emerging in the city as well. **Sugar Space** and **StorageSpace** both embody the funky General Public Collective spirit. As does **The Oilwick**, on the outskirts of Fountain Square but in the center of a movement

of young artists trying to find new ways to continue doing what they love, and to keep their art relevant.

Speaking of collective spirit, you see that in abundance at nonprofit venues like the **Harrison Center**, **Indiana Landmarks**, **Tube Factory artspace**, and in the studio artist-driven community that has arisen over the past decade in the **Circle City Industrial Complex**.

Not all Indianapolis artists, however, are comfortable with the monthly First Friday-artwalk driven culture that has arisen over the past decade—in which the nonprofit gallery spaces play a huge role.

**10th West Gallery**, **Kime Contemporary**, and **Edington Gallery**—which is actually

an old gallery in a brand new place—are galleries that have all arisen in the past year that don't necessarily cater to the First Friday crowd, and have started to be open on the Thursday before First Friday called "collectors' nights."

Such galleries allow more space for professional studio artists like Steve Paddack, who has been exhib-

iting his paintings since the mid-1980s and has been painting full-time since 2016. He will have a solo show of his work in Edington Gallery on Nov. 9.

Another gallery open on collector's nights is **Gallery 924**, which is in fact the house gallery of the **Arts Council of Indianapolis**. 924 N. Pennsylvania is also the address of **The Cabaret**, which relocated to this swank new venue earlier this year.

Cross-pollination is also big at Indy's newest theater venue, the **Phoenix Theatre Cultural Centre**, which opened April 28, after the longtime theater company vacated its old address adjacent to Mass Ave. The Phoenix commissions visual artists to exhibit in their art space, to thematically tie in their work with the productions running at any given time.

You may wonder if the Phoenix, with its

**"The free exchange of ideas in public space, I think, is not only the lifeblood of the arts, but central to the notion of democracy itself."**

—DAN GROSSMAN



expensive (\$15 million) new digs, can survive the harsh economic realities (limited audiences, stiff competition) that all arts nonprofits encounter without compromising their reputation for edgy performance.

But in the meantime we recommend you check out **Cabaret Poe**, jointly presented by The Phoenix and its longtime producer **Q Artistry**, especially if you haven't seen it already. And we highly recommend whatever **Summit Performance**, the female-centered theater company now housed at The Phoenix, will come up with next after their knockout inaugural performance of Lauren Gunderson's *Silent Sky*.

Speaking of theater, we just have to mention **IndyFringe**, which just wrapped its 14th Fringe Festival, but is active year-round. With IndyFringe and Phoenix doing their thing--along with the brand new **Fonseca Theatre Company** premiering with Robert Shenkkan's provocative *Building the Wall*—you can't really complain about a lack of variety in the Indy theater scene.

However, the edgiest performance in Indy so far this year, *Prowess* by the **Storefront Theatre**, seems to have sprung out from nowhere. Actually, the artistic director Ronan Marra came straight outta Chicago.

Storefront will soon be moving into a permanent home in the basement space of the former Crackers in Broad Ripple, and will hopefully be opening sometime in late December or early January 2019.

By that time the dance season will be in full swing.

David Hochoy, **Dance Kaleidoscope's** Artistic Director since 1991—who has strived from the outset of his tenure to make contemporary dance more accessible—only has good things to say about the Indy dance scene.

“What’s really inspiring for me is to see all these other dance groups that have been popping up recently like the resurgence of the **Indianapolis Ballet**,” he says.

“There are several other companies as well like **Motus**, which has morphed into the **Indianapolis Dance Collective**, and **Kenyetta** led by Nicholas Owens. We can't forget **Gregory Hancock**, who was part of the scene for so long in Indianapolis. I know his school and his performances are in Car-

mel but it's ultimately part of the local dance scene,” Hochoy continues.

And while we're talking about Carmel, we couldn't help but notice the increasing popularity of the **Performing Arts Center**, particularly the **Tarkington**, as a venue for Indy-based arts organizations to host their performances.

When you're looking through this year's Arts Guide, you'll find a listing of upcoming music performances that excite us, whether they be jazz, rock, classical, or something that defies genres (Swing Dance at the Fort is one of those genre-defying listings).

We also run through the fall film festivals, including the big daddy of them all, **Heartland Film**. And let's not forget literary events. I'm particularly looking forward to Nigerian novelist Teju Cole's appearance at the **Butler Visiting Writers Series**. Cole's book *Open City*, which sits on my table beside me as I write this, is both a meditation on personal history and a panoramic view of New York City, where I was born.

My favorite view of Indy, more literal than metaphoric, is from the Nina Mason Pulliam Special Collections Room on the fifth floor of the **Central Library**. From here you

have a great view through Veterans Memorial Plaza on into the heart of Downtown Indy. **The Special Collections Room** was a must for our “Five Bookish Places” list.

As far as Central Library goes, I'm not just in love with the Special Collections Room: I'm in love with the entire Central Library complex—both the original building and the Evans Woollen-designed extension. It's a place where I come as often as I can to recharge, relax, and--from the second floor atrium--look through the glass roof up at the sky.

I'm also in love with what the library represents. The free exchange of ideas in public space, I think, is not only the lifeblood of the arts, but central to the notion of democracy itself.

While Sarah Urist Green didn't make it to the Central Library on her bike ride, she did make it to two of the nine lending stations of **The Public Collection**, the free miniature lending libraries scattered throughout downtown. And she took note of the green pillared monument above one of those stations, designed by Brian McCutcheon, simply called “Monument.”

Engraved on it is a Mark Twain quote that seems apropos in this time of great national fracture and anxiety, and that speaks to the value of public space:

*A public library is the most enduring of memorials, the trustiest monument for the preservation of an event or a name or an affection; for it, and it only, is respected by wars and revolutions, and survives them.* ■



FOR VOGUE, GEORGE PLATT LYNES (1945).  
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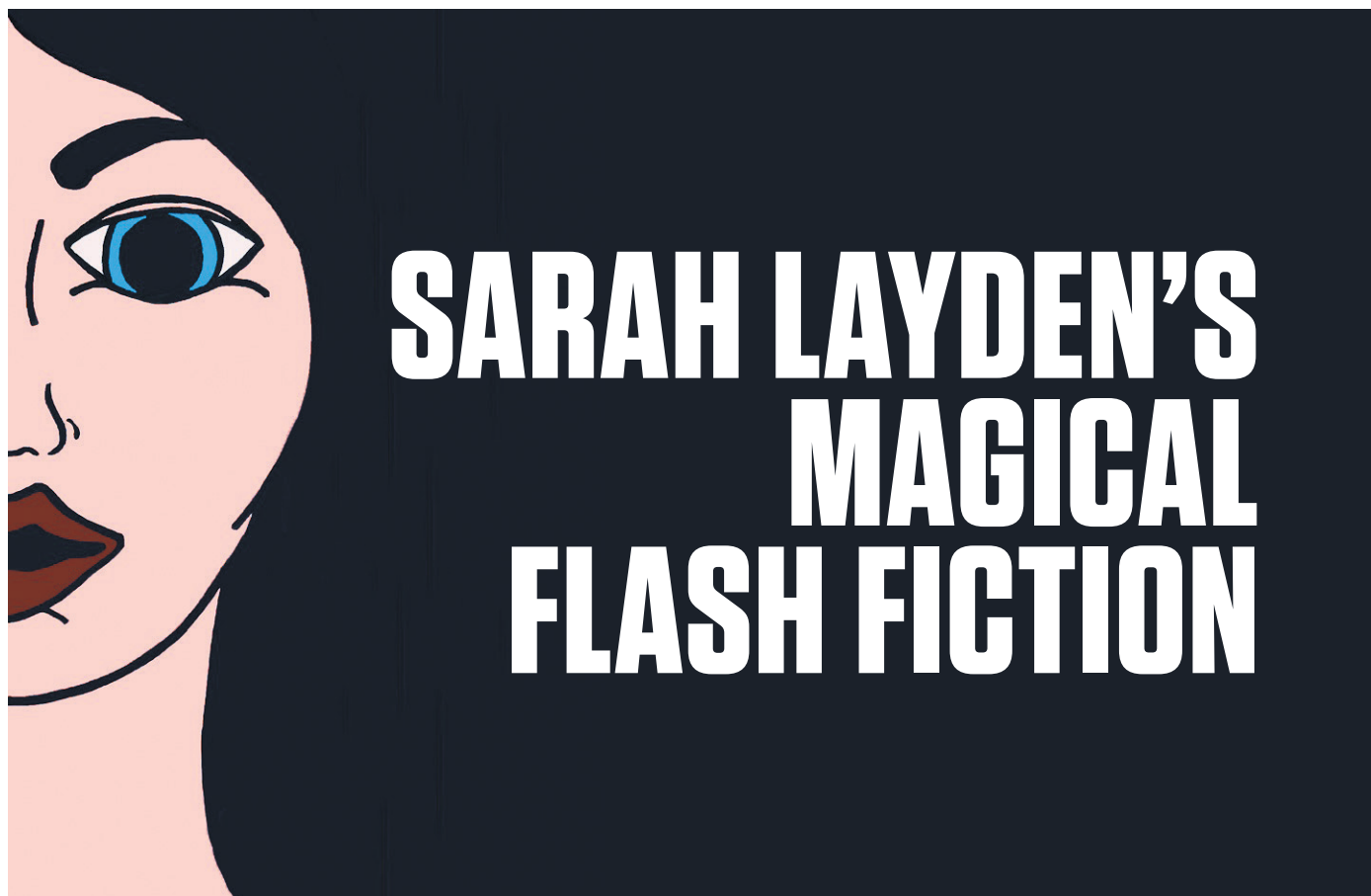
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31

WHAT // SuperVeg book signing

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# SARAH LAYDEN'S MAGICAL FLASH FICTION

## *New Collection of Stories is Well-Crafted and Highly-Captivating*

BY JOSHUA P. FLYNN // EDITORS@NUVO.NET

**W**riters are always asked where they get their ideas.

Readers want to hear about a magical power source and how an author, tapped into it, was given characters, a plot, whole stories wrapped in swaddling silk smelling of honey.

That's not how it works. But writer Sarah Layden makes it seem that way in her new collection of flash fiction, *The Story I Tell Myself About Myself*, published by Sonder Press and releasing next Friday, Sept. 7, with a reading at Indy Reads Books (911 Massachusetts Ave, 7 p.m. with Kate Gehan).

To believe Layden tapped into magic is to discredit the hard work she committed to crafting these stories, some dating back a decade. Still, each page crackles with energy you'd expect radiating from a wand,

not from short prose.

Layden set out writing the stories as a post-grad school experiment. "It surprised me when I was working on these different pieces," she said. "I didn't go in with any intention. [In grad school] you don't really have strict rules but you are thinking 'what would my professor think of this and what would my classmates and peers think of this.' It was post-graduation so now I was asking myself 'what do I think of this?' and it went to some really weird places."

Layden, who published the novel *Trip Through Your Wires* (Engine Books) in 2015, said she wasn't familiar with the term flash fiction to begin with, but it was something she was reading a lot of in online journals. She was also trying her hand at poetry, only to have friends tell her that her poems were too narrative and that she

**WHAT //**  
*The Story I Tell Myself About Myself*  
**WHEN //** Friday, Sept. 7, 7 p.m.  
**WHERE //** Indy Reads Books  
**TICKETS //** **FREE**

should instead write a story.

For those unfamiliar with the format, flash fiction is a short story that measures between 500 to 1000 words, though Layden says the length is debatable. "It's a story that does a lot in a very short space," she said. "It's really a glimpse—like a flash on a camera capturing a moment."

The moments captured in Layden's collection range from a man who calls an ex repeatedly (though Layden paints a picture that transcends the creepiness

of the action and instead shows both the comfort and hurt the calls create), a woman with no skin wearing a special suit which attracts words like dust, another woman who is a house, unable to escape the baggage it holds. Then there's Marv, a Harry Dean Stanton-esque sad sack who can't quite accomplish his 12 steps. Layden leads the reader in and out of her characters' lives with care, describing their circumstances in ways such as "They had failed together. They had been together and failed. Together they had been failures."

Loss permeates nearly every story, something Layden often contemplates. "A condition of living is learning to live with loss," Layden said. "That's a life question I've always had on my mind and probably always will." Yet the stories never feel dour. They feel human, lived in, like our own personal tales.

In one of the collection's best pieces, "He Waits, Wants," a man lies with his legs in the air post-sex, hoping for a pregnancy. "I'm really interested in the question of nature vs. nurture," Layden said. She described her sons playing with their female cousins when the boys decided it was time to play war, a notion the girls rejected.

"I've never said to my boys 'be really aggressive' but [war] is something they are interested in and really thinking about, whereas the girls have no interest in it at all. And my boys—raised in the same house in the same way—are completely different people in terms of how they express themselves and even in the way they express gender. Same with my nieces. It's an interesting question—how we are born versus how we are raised versus what does society at large say about that? All of the intersections there are points of potential conflicts."

And this is not to say that the book is full of protest. The ideas are there. The questions asked. But they come naturally alongside the worries, the loss, the life. Layden has created a collection of stories that spin our world into something we've never seen before but we feel every day. And she's done it so well it seems like magic. ■





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# STAGE

# FONSECA UNVEILS FIRST SEASON

*Former Phoenix Director Launches  
Progressive Series*

BY **DAN GROSSMAN** // [DGROSSMAN@NUVO.NET](mailto:DGROSSMAN@NUVO.NET)

The Fonseca Theatre Company, formerly known as River West Theatre Company, just released the schedule for its inaugural season. Let's just say from the outset that it's not dinner theater fare.

These are plays that contend with some of the most controversial and relevant issues of the day, under the leadership of producing director Bryan Fonseca. Additionally, the plays in this first season are all either written by or about people of color.

Fonseca was producing director at the Phoenix Theatre until he abruptly departed the nonprofit performing arts organization

at the end of May 2018.

It was only three weeks after Fonseca's departure from the Phoenix that he formed the River West Theatre Company. Just before the season lineup announcement on Aug. 21, the new theater's board made the decision to change the theater's name.

"That has been a recent development," says Fonseca. "The board decided that it is a strong brand, a recognizable brand, much more recognizable than just a River West theater. After a lot of deliberation I went with it."

Fonseca sees his inaugural season as a reflection of the new theater's mission. In the mission statement the Fonseca Theatre Company is described as "a company of artists (80 percent people of color) who will give voice to the disenfranchised in our community."

Fonseca, for the time being, is operating out of Indy Convergence at 2611 W. Michigan St. The first two plays of its inaugural season will be performed there. In January 2019, the theater will move into a permanent storefront space at 2520 W. Michigan St.

In the end, the mission of the new theater is an extension of what Fonseca attempted to do as longtime producing director at the Phoenix.

On his 35 year history at the Phoenix and his new venture, Fonseca says the goal is the same.

"It's always been my mission to be inclusive."



BRYAN FONSECA // PHOTO BY TONY VALAINIS



#### HERE'S A 2018-19 SEASON RUNDOWN:

The first of the plays is *Building the Wall*, running Sept. 14–Oct 7. Pulitzer Prize- and Tony Award-winning playwright Robert Shenkkan wrote the play just before the 2016 election of Donald Trump, and considers the life of a former warden put into prison after his roundup of millions of undocumented immigrants—presumably after a Trump impeachment. Considering that ICE is ramping up to do just this very thing at the current moment, this play couldn't be more timely or controversial.

"I was going to do it at the Phoenix this season," says Fonseca. "It was on their pitch schedule but they chose not to do it."

*Hooded or Being Black for Dummies*, running Nov 9–Dec. 2, is an exploration of growing up Black in America—penned by African American playwright, Tearrance Arvelle Chisholm. It's about prep-school student Marquis who encounters Tru, a street-smart Baltimore resident, in jail. In order to help Marquis regain his "blackness," Tru attempts to write Being Black for Dummies.

"This play," says Fonseca, "is addressing issues of the Black community and using language from the Black community."

*The Ballad of Klook and Vinette*, run-

ning Jan. 11–Feb. 3, might be described as a romance between two social misfits, by English playwright, actor, and theater director Ché Walker.

*The Musical Miss You Like Hell*, running March 8–31, by Quiara Alegria Hudes combines the music of singer/songwriter Erin McKeown with a story about an estranged mother and daughter coming together.

*Salt Pepper Ketchup*, running May 3–26, is a play set in a Chinese takeout restaurant. In the wake of the opening of a trendy food co-op in the neighborhood, the restaurant becomes ground zero in a community redevelopment war.

Fonseca says this play "looks at exactly what we're doing in the community; it looks at the gentrification of a neighborhood and the pluses and the minuses and how a community works together to try to hold onto their property."

*The Brothers Paranormal*, by Prince Gommelvilas, running Sept. 6–20. It's the story of two Thai American brothers' ghost-hunting business, but it's not quite *Ghostbusters*. Their business plan is to profit from the increase in the sightings of Asian American ghosts. One of their clients is an African American couple.

The July 4–Aug 12 run has yet to be announced. ■



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# INTERNATIONAL VIOLIN COMPETITION RETURNS TO INDY

*The Quadrennial Event is a Pillar in the Classical Music World*

BY CHANTAL INCANDELA // ARTS@NUVO.NET

The Circle City is home to the Indy 500, the eighth largest encyclopedic art museum in the U.S., and the world's largest children's museum. But for classical music aficionados worldwide, none of that really matters. What matters to them is the International Violin Competition of Indianapolis.

This year is a milestone for the organization. It's their 10th quadrennial, taking place from Aug. 31 through Sept. 16.

It's no walk in the park. The mere entrance requirements of this quadrennial competition are intimidating. Hundreds of applicants sent in, along with a letter of recommendation from a recent teacher, an MP4 video of a concerto to its entirety (there are 21 to choose from), one caprice by Paganini, and two contrasting movements of Bach.

Those hundreds from all over the world are then winnowed down to 40 laureates. They hope to make through three rigorous rounds, to be crowned the gold medalist, have the use of a Stradivarius violin for four years, a nice chunk of change, and something that sets the Indianapolis competition apart from others: complete management, if desired.

For four years, the IVCI (which has a staff of four) will manage a winner's career, from booking performances with orchestras, to building a website, to learning how to run masterclasses—essentially anything a young soloist needs to make it in their budding career. This is not common with most competitions, and it puts the IVCI on a whole other level.

"We're very proud of our laureates across the globe," said Zack French, Director of Communications and Artistic Advancement.



THE IVCI IS ONE OF THE MOST RESPECTED MUSIC COMPETITIONS IN THE WORLD // PHOTO BY DENIS RYAN KELLY JR.

"We're proud to have been instrumental in furthering their success, with our program of career management for four years".

Past winners of the IVCI have gone on to make names of themselves, and then some. There is indeed much for them to be proud of. 2006 Gold Laureate Augustin Hadelich won a Grammy in 2016, and has played with every major orchestra in the US. The most recent gold laureate, Jinjoo Cho, has made a significant name for herself as a teacher, recently joining Oberlin Conservatory and Cleveland Institute of Music as part-time faculty, and founded ENCORE Chamber Music, a music program for high school and college students in Cleveland. (Fun fact: one of her own students this year made it as a laureate). 2002 fourth place laureate Frank Huang is now the concertmaster of the New York Phil-

harmonic, and 1994 Bronze laureate David Chan is concertmaster of the Metropolitan Orchestra. There's a pattern, clearly.

French went on to say how many laureates from as far back as the 1980s have continued a friendship with their host families. "I think that is something Indianapolis can be very proud of," he said of that hospitality. It also can be proud of the involvement of volunteers who are essential to the smooth running of such a large event, from ticketing, to page turners for pianists, transportation, and so forth. Over 300 people are involved in all aspects of the IVCI.

The IVCI doesn't just produce well-rounded musicians; it contributes to the violin repertoire. The newly commissioned piece specific to this year's competition which all semi-finalists play, is Sonata no. 3 for Violin, by National Medal of Arts, Pulitzer Prize, and Grammy Award-winning composer William Bolcom. Past composers include Ellen Taaffe Zwilich, Joan Tower, and Ned Rorem, among others, and many of these works are very much alive in the violin repertoire.

You can hear the Bolcom live if you want, just like you can hear every stage of this competition. It's all open to the public, which is not just nice for fans, but great for the laureates gaining experience playing for a live audience. It's also live-streamed across the globe. The preliminary and semi-final rounds are held at Indiana History Center, with the Classical Finals, accompanied by the East Coast Chamber Orchestra, at the Howard L. Schrott Center for the Arts at Butler University. The finals with the Indianapolis Symphony Orchestra under the baton of Leonard Slatkin are at Hilbert Circle Theater. Chances are you'll be hearing a future concertmaster, Grammy winner, or esteemed educator. ■

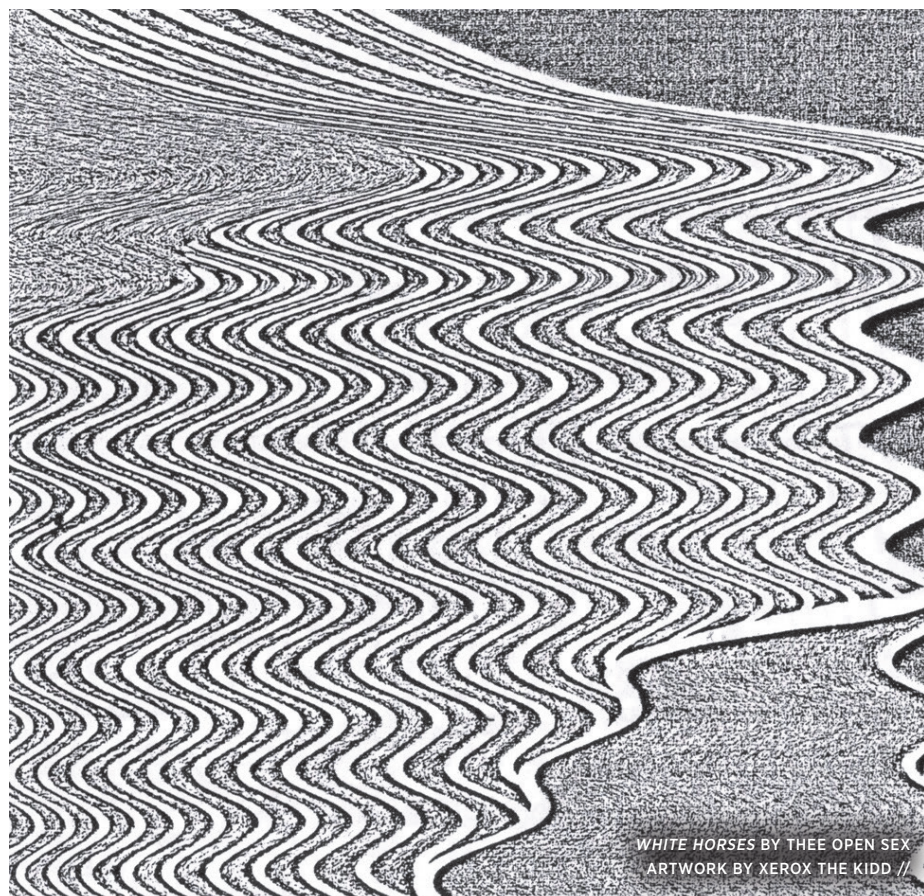
**WHAT** // International Violin Competition of Indianapolis

**WHEN** // Aug. 31 - Sept. 16

**WHERE** // Various locations

**TICKETS** // \$15 - \$40 **WEBSITE** // [violin.org](http://violin.org)





# THEE OPEN SEX MAKES A SIGNIFICANT STATEMENT

*Indy-based experimental punk group set to release latest album 'White Horses'*

BY SETH JOHNSON // SJOHNSON@NUVO.NET

Over the past decade, few have contributed to underground music in Indiana more than John Dawson.

In addition to his audio engineering work, Dawson heads up a label with Seth Mahern called Magnetic South, which has released music from artists such as Apache Dropout, Creeping Pink, Thee Tsunamis, Vacation Club, and more. While staying busy with his label and studio, Dawson has also headed up a project of his own called Thee Open Sex, which he started back in 2010.

Having gone through many iterations over the years, Thee Open Sex has always specialized in making experimental punk music that often takes the shape of kraut-y, long-form statements. After a series of limited tape releases, the group is now set to release its most telling LP to date, as Dawson has also relocated to Indianapolis after living in Bloomington for 15 years. Titled *White Horses*, the record will come out on Sept. 7 via Louisville-based label Sophomore Lounge. However, Indiana fans will be able to grab a copy at a pair of local shows at Hoy Polloy in Indy on Thursday, Aug. 30 and at the Blockhouse Bar on Friday, Aug. 31.

With years of experience in Indy's underground music scene, Dawson started Thee Open Sex eight years ago with exploratory intentions in mind. "I was very interested in self-generating compositions, kind of like Brian Eno's *Discreet Music*," he says. "I'd be recording pieces of music that didn't have linear changes as far as chord progression. So it'd just be one repetitive pattern and one chord progression or layers of patterns going on that could go indefinitely." It's this "reductive composition process" that serves as the foundation for Thee Open Sex.

After playing some early shows with a revolving cast of characters, Dawson eventually linked up with drummer Tyler Damon, who has since become the most regular member of the band aside from its founder. "John and I had a lot of mutual friends and were in each other's periphery for a minute," says Damon, who now also performs with artists like Circuit des Yeux and Tashi Dorji.

"I think part of the way it came together is that John had this concept for Thee Open

Sex and had been playing with different people. The band has always sort of been a rotating cast." Since linking up with Dawson early on, Damon has played in all the versions of Thee Open Sex over the years, including the more rock 'n' roll-leaning version that featured Rachel Weidner (known for her Shame Thugs project) on vocals.

"John has used the term sonic reductionist in the past to describe what we're doing," Damon says. "It's sort of something like minimalism, but not exactly. There's some common thread that's run through all the versions of the band, even the rock band."

*White Horses* is a record that continues forward with this thread. In addition to Dawson on guitar and Damon on drums, the LP also features keyboard work from Ben Lumsdaine, Landon Caldwell, and Mark Tester. "Tyler and I had been playing one piece for a year or two," Dawson says. "We just thought it'd be really easy just to have everybody do that on top of this thing Tyler and I had been doing for a while. That way you have the repetitive foundation, but then you've got these textural shifts on top of it that keep it interesting." Rather than recording the album himself, Dawson chose to have Cooper Crain (known for being in groups like Cave and Bitchin Bajas) to handle the engineering duties.

"It was definitely really, really nice to not record my own band," Dawson says. "What happens is you sort of forget about playing, and you're really thinking about recording. This way, I didn't have to worry about recording anything, and I could just focus on being a musician and doing a musical performance rather than doing an audio engineering performance."

With his background in Bitchin Bajas and Cave, Crain knew what Thee Open Sex was going for with *White Horses* too. As a result, the record is reflective of where the group stands today.

"It's probably the best representation of the band," Dawson says. "If there's a recording that's a cohesive statement of what the group sounds like if you were to go see us, I think this is probably the most accurate representation because the majority of our performances have been long-form pieces. It represents that really well." ■





# BILLY CHILDS' STORIED PAST

*Jazz pianist looks back on work with Naptown legends*

BY KYLE LONG // MUSIC@NUVO.NET

One of the most significant names on this year's Indy Jazz Fest bill belongs to composer/pianist Billy Childs. A multiple Grammy winner and a Guggenheim fellowship recipient, Childs is undoubtedly one of the greatest artistic geniuses working in contemporary jazz. While Childs is strongly associated with the West Coast scene of his L.A. hometown, his booking at Indy Jazz Fest is fitting.

Childs' early career was elevated by his association with a pair of Naptown legends. Childs' first appearance on wax happened in 1978 courtesy of J.J. Johnson. An invitation to occupy the piano bench in Freddie Hubbard's band followed shortly after. Not a bad start for an up-and-coming musician just barely out of his teens.

I spoke with Childs via phone in advance of his Sept. 15 appearance at Jazz Fest. Read on for more information about Childs' work with Johnson and Hubbard, and head to NUVO.net for our full conversation.

**NUVO:** I recently spoke with Herbie Hancock, and I asked him about his time performing with Freddie Hubbard. Herbie told me that Freddie drew a lot of his musical concepts from the piano. Did you get a sense that Freddie approached the trumpet from a pianistic perspective?

**BILLY CHILDS:** Definitely, and what he played on the trumpet he could actually play on the piano. As a matter of fact, one time I was late for a gig. I came in, and the band was playing. I was like, "Freddie already hired

another piano player?" But I looked, and it was Freddie playing piano.

He did play the trumpet like it was a piano. He played pianistic runs on the trumpet, very virtuosic runs. Freddie's playing had all the harmonic movement and acuity of a pianist—it could move really fast.

Also, Freddie very much responded to the piano. You could interact with him if you were comping behind him. He could interact because he had such a deep harmonic knowledge.

**NUVO:** You mentioned that you were always comfortable playing with Freddie. What was Freddie's personality like as a bandleader?

**CHILDS:** I remember Freddie being very patient with me as a musician. You know I

was only 22 years old when I started playing with him, so there were obviously things I didn't know how to do. There were judgment things and experience things that I just didn't know. But Freddie would tolerate the ineptness of what I was doing. He would tolerate it until I learned how to do it in a way that was sophisticated, like in comping or structuring a solo.

Freddie was a larger-than-life person who wore his personality on his sleeve. Sometimes that was good and sometimes that was bad. But the overall vibe of Freddie's personality was someone with a big heart and, at the bottom of everything, a very nice person.

**NUVO:** Am I correct that the great Indianapolis jazz trombonist J.J. Johnson provided you with the first big break in your career?

**CHILDS:** Yes, that was the first major jazz gig I ever did. It was a tour of Japan in 1977 with J.J. and Nat Adderley. I got the gig through J.J.'s son Kevin Johnson. I was friends with Kevin and Tony Dumas, the bass player. The three of us were the rhythm section.

That was great. It was a two-week tour of Japan. At that time, it was a big deal because it was J.J.'s return to playing trombone. J.J. had stopped playing trombone when he moved out to Los Angeles to break into film scoring at the behest of Quincy Jones.

So J.J. had put down the trombone for a while, and when he decided to do this tour, it was a big deal. When we went to Japan it was highly publicized. We did TV shows and magazine covers. It was really cool.

When we came back, J.J. started writing again for television, and he'd call me in for a session. Occasionally, he'd record an album like *Concepts in Blue*, which I played on in 1980.

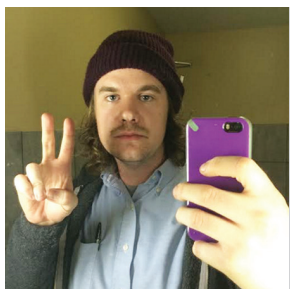
**NUVO:** What can audiences expect from your upcoming appearance at Indy Jazz Fest?

**CHILDS:** We're going to play music from my album called *Rebirth*. It's going to be a quartet with Steve Wilson, Alex Boneham, and Christian Euman. We're gonna play music from *Rebirth* and a few things from my earlier recordings as well. This is a jazz-focused group, as opposed to some of the loftier things I've been doing with chamber music. So it will be fun. ■



# SOUNDCHECK

BY IAN MCPHEE



## FRIDAY // 8.31

**Guilt Band, Angel-Maker, Skin Conditions** at Pioneer

Looks like Pioneer is the place to be on Friday night. Guilt Band is a punk/hardcore monster that cannot be stopped. Angel-Maker is a punk band with plenty of that dark energy that the kids seem to love so much these days. Skin Conditions is, well, it used to just be Duncan Kissinger feedbacking his poetry into a broken karaoke machine at parties. But now it's... actually, I'm just gonna be honest, I don't know what Skin Conditions is anymore.



## SATURDAY // 9.1

**Bun B** at The Vogue

Legendary rapper Bun B has been around the block a few times, and he'll be at The Vogue on Saturday. Formerly one half of the group UGK, his 2010 solo album *Trill OG* was awarded the coveted five mic rating from *The Source* magazine. He's also a Distinguished Lecturer at Rice University and released *Bun B's Rap Coloring Book* in 2013 with artist Shea Serrano. Get yo' ass to this show, ya might learn somethin'.



## SATURDAY // 9.1

**Low Pone Queer Dance Party** at HI-FI

Lookin' for somewhere to let loose and get wild? Look no further than Low Pone, the monthly dance party that celebrates the queer community of Indianapolis by turning the fuck up. This month it's all about the drag kings, with appearances from Andro Gin, Corvin Rose and Tenderoni. Get there, grab a drink and get down to the sounds of DJ Little Town.



## SUNDAY // 9.2

**Insane Clown Posse** at The Emerson Theater

I know what you're thinking. "Didn't this show already happen, like, a few weeks ago?" No, it did not. It was rescheduled for this Sunday because there was a state-wide Faygo shortage, and everyone knows them juggalos can't metabolize any other form of sustenance. Make sure you stock up on that face paint and sharpen your hatchet, 'cause you're about to learn how magnets fuckin' work.



## WEDNESDAY // 9.5

**Cathy Morris** at The Jazz Kitchen

World-renowned electric violinist Cathy Morris is about as accomplished as a musician could possibly be. She's performed for huge crowds like the Indy 500 race, as a musical ambassador for world leaders like Bill and Hillary Clinton, and she was also my first grade music teacher. She'll be stopping by The Jazz Kitchen next Wednesday with her uniquely original compositions and infectious enthusiasm.

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## NUVO.NET/SOUNDCHECK

### WEDNESDAY // 8.29

**Slim Cessna's Auto Club, Kid Congo Powers** HI-FI 8 p.m. \$13, 21+

**Juice, Joe Hertler & The Rainbow Seekers** White Rabbit Cabaret 8 p.m. \$15, 21+

**Target Acquired, Think Tank, The Run Up** State Street Pub 9 p.m. \$5, 21+

**The Family Jam** The Mousetrap 9 p.m. **FREE**, 21+

**Big Dill & The Boys** The Melody Inn 7 p.m. \$5, 21+

**Blues Jam w/ Russ Bucy** The Slippery Noodle Inn 8:30 p.m. **FREE**, 21+

### THURSDAY // 8.30

**Doctor P** The Mousetrap 9 p.m. **FREE**, 21+

**Hip Hop Night** Square Cat Vinyl 7 p.m. \$5, all-ages

**Meat Jelly, Catch For Us, Oh! Europa** The Melody Inn 8 p.m. \$5, 21+

**Gene Deer Band** The Rathskeller 8 p.m. **FREE**, 21+

**Scarlet Water** Flatwater Restaurant 8 p.m. **FREE**, all-ages

### FRIDAY // 8.31

**Breaking Benjamin w/ Five Finger Death Punch** Ruoff Music Center 7 p.m. \$21+, 21+

**Cinderella's Tom Keifer** The Vogue Theatre 8 p.m. \$30, 21+

**Tell All Your Friends - An Emo Night** HI-FI 11 p.m. **FREE**, 21+

**L.A. Witch** Square Cat Vinyl 8 p.m. \$10, all-ages

**Guilt Band, Angel Maker, Skin Conditions** Pioneer 8 p.m. \$5, 21+

**Bulletproof Soul Band, Aakash and Crew DJ** Topspeed The Mousetrap 9 p.m. \$5, 21+

**Michael Eaton** The Jazz Kitchen 7:30 p.m. \$15, 21+

**The Dopacetics Album Release** The Melody Inn 9 p.m. \$5, 21+

**Flying Toasters** The Rathskeller 8 p.m. **FREE**, 21+

**Carl Storie and Band Tommy Whiskers** The Slippery Noodle Inn \$5 - \$10, 21+

**The Lone Canary** Black Circle Brewing Co. 7 p.m. \$5, 21+

**Jaime Wyatt w/ Addison Johnson** Duke's Indy 8:30 p.m. \$8, 21+

### SATURDAY // 9.1

**Jennie Devoe** The Rathskeller 8 p.m. **FREE**, 21+

**Kirk Whalum** The Jazz Kitchen 7:30 p.m. \$50+, 21+

**Set If Off** The Emerson Theater 6 p.m. \$18, 21+

**Personal Blend** Square Cat Vinyl 8 p.m. \$5, all-ages

**Mugen Hosoi, Bloody Muffs, The Founders, Covert F, Jereactors** The Melody Inn 8 p.m. \$7, 21+

**Kofi Baker's Cream Experience** The Slippery Noodle 8:30 p.m. \$5 - \$10, 21+

**Kayak Jones, Safe Bet, The Old You, Summerbruise** Hoosier Dome 6:30 p.m. \$10 - \$15, all-ages

**Dizgo** The Bluebird (Bloomington) 8 p.m. \$5, 21+

**The Round Ups** Duke's Indy 7:30 p.m. **FREE**, 21+

**Bun B** The Vogue Theatre 9 p.m. \$40 - \$125, 21+

**SUNDAY // 9.2**

**Flatland Harmony** Union Brewing Co. 4 p.m. **FREE**, 21+

**Abigail Williams, Ghost Bath, Hate Song** Black Circle Brewing Co. 7 p.m. \$8, 21+

**Hexadiode and Nevada Hardware** The Melody inn 8 p.m. \$6, 21+

**Benito Dibartoli** The Slippery Noodle Inn 7:30 p.m. **FREE**, 21+

**Out Of The Blues** Hoosier Dome 6:30 p.m. \$12, 21+

### MONDAY // 9.3

**Labor Day Street Fair** The Jazz Kitchen 1 p.m. **FREE**, 21+

**Bane's World Release Show** Square Cat Vinyl 5 p.m. \$6, all-ages

**Thirteen Towers, The Run Up, Skaaholics** The Melody Inn 7 p.m. \$6, 21+

**Jazz Jam Session** The Jazz Kitchen 7 p.m. **FREE**, 21+

**Acoustic Open Mic** Irving Theater 6 p.m. **FREE**, all-ages

### TUESDAY // 9.4

**Open Mic** Liberty Street 8:30 p.m. **FREE**, 21+

**Red Hot Whiskey Sippers** The Jazz Kitchen 6 p.m. **FREE**, 21+

**Mega Ran** Downtown Comics 5 p.m. **FREE**, all-ages

**Gordon Bonham Trio** The Slippery Noodle Inn 7:30 p.m. **FREE**, 21+

### WEDNESDAY // 9.5

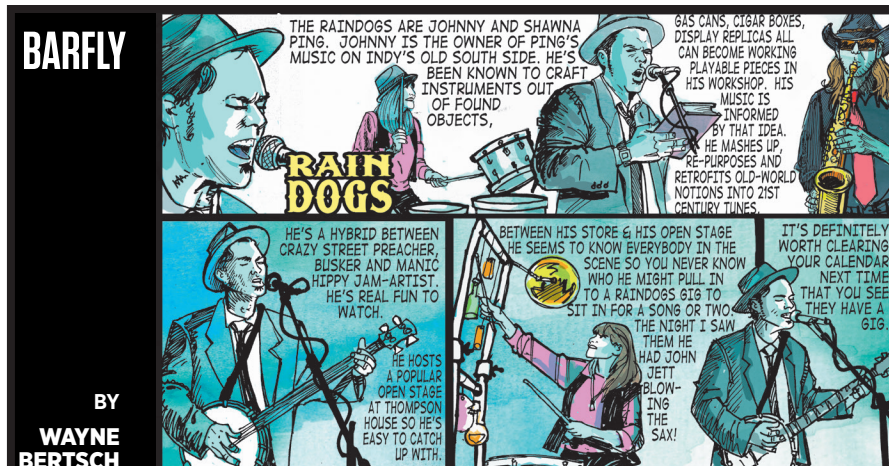
**Vess Ruhtenberg, Dirty Fuss, Autumn Androids** The Melody Inn 7 p.m. \$5, 21+

**Ski Mask The Slump God** Emerson Theater 6:30 p.m. \$30, all-ages

**The Family Jam** The Mousetrap 9 p.m. **FREE**, 21+

**Cathy Morris** The Jazz Kitchen 7 p.m. \$10, 21+

**Andra Faye & Scott Ballantine** The Jazz Kitchen 6 p.m. **FREE**, 21+



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BY WAYNE BERTSCH



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**♈ ARIES (March 21-April 19):** In *Alice's Adventures in Wonderland*, our heroine encounters a talking caterpillar as he smokes a hookah on top of a tall mushroom. "Who are you?" he asks her. Alice is honest: "I know who I was when I got up this morning, but I think I must have been changed several times since then." She says this with uneasiness. In the last few hours, she has twice been shrunken down to a tiny size and twice grown as big as a giant. All these transformations have unnerved her. In contrast to Alice, I'm hoping you'll have a positive attitude about your upcoming shifts and mutations, Aries. From what I can tell, your journey through the Season of Metamorphosis should be mostly fun and educational.

**♉ TAURUS (April 20-May 20):** Juan Villarino has hitchhiked over 2,350 times in 90 countries. His free rides have carried him over 100,000 miles. He has kept detailed records, so he's able to say with confidence that Iraq is the best place to catch a lift. Average wait time there is seven minutes. Jordan and Romania are good, too, with nine- and 12-minute waits, respectively. In telling you about his success, I don't mean to suggest that now is a favorable time to hitchhike. But I do want you to know that the coming weeks will be prime time to solicit favors, garner gifts, and make yourself available for metaphorical equivalents of free rides. You're extra magnetic and attractive. How could anyone could resist providing you with the blessings you need and deserve?

**♊ GEMINI (May 21-June 20):** One of the big stories of 2018 concerns your effort to escape from a star-crossed trick of fate—to fix a long-running tweak that has subtly undermined your lust for life. How successful will you be in this heroic quest? That will hinge in part on your faith in the new power you've been developing. Another factor that will determine the outcome is your ability to identify and gain access to a resource that is virtually magical even though it appears nondescript. I bring this to your attention, Gemini, because I suspect that a key plot twist in this story will soon unfold.

**♋ CANCER (June 21-July 22):** Potential new allies are seeking entrance to your domain. Existing allies aspire to be closer to you. I'm worried you may be a bit overwhelmed; that you might not exercise sufficient discrimination. I therefore urge you to ask yourself these questions about each candidate. 1. Does this person understand what it means to respect your boundaries? 2. What are his or her motivations for wanting contact with you? 3. Do you truly value and need the gifts each person has to give you? 4. Everyone in the world has a dark side. Can you intuit the nature of each person's dark side? Is it tolerable? Is it interesting?

**♌ LEO (July 23-Aug. 22):** While a young man, the future Roman leader Julius Caesar was kidnapped by Sicilian pirates. They proposed a ransom of 620 kilograms of silver. Caesar was incensed at the small size of the ransom—he believed he was worth more—and demanded that his captors raise the sum to 1,550 kilograms. I'd love to see you unleash that kind of bravado in the coming weeks, Leo—preferably without getting yourself kidnapped. In my opinion, it's crucial that you know how valuable you are, and make sure everyone else knows, as well.

**♍ VIRGO (Aug. 23-Sept. 22):** Romanian philosopher Emil Cioran loved the music of Johann Sebastian Bach. "Without Bach, God would be a complete second-rate figure," he testified, adding, "Bach's music is the only argument proving the creation of the Universe cannot be regarded as a complete failure." I invite you to emulate Cioran's passionate clarity, Virgo. From an astrological perspective, now is an excellent time to identify people and things that consistently invigorate your excitement about your destiny. Maybe you have just one shining exemplar, like Cioran, or maybe you have more. Home in on the phenomena that in your mind embody the glory of creation.

**HOMEWORK:** What pose would it be a relief for you to drop? How are you faking, and what could you do to stop? Freewillastrology.com.

**♎ LIBRA (Sept. 23-Oct. 22):** I foresee the withering of a hope or the disappearance of a prop or the loss of leverage. This ending may initially make you feel melancholy, but I bet it will ultimately prove beneficent—and maybe lead you to resources that were previously unavailable. Here are rituals you could perform that may help you catalyze the specific kind of relief and release you need: 1. Wander around a graveyard and sing songs you love. 2. Tie one end of a string around your ankle and the other end around an object that symbolizes an influence you want to banish from your life. Then cut the string and bury the object. 3. Say this ten times: "The end makes the beginning possible."

**♏ SCORPIO (Oct. 23-Nov. 21):** "If a man treats a life artistically, his brain is his heart," wrote Oscar Wilde. I'll translate that into a more complete version: "If a person of any gender treats life artistically, their brain is their heart." This truth will be especially applicable for you in the coming weeks. You'll be wise to treat your life artistically. You'll thrive by using your heart as your brain. So I advise you to wield your intelligence with love. Understand that your most incisive insights will come when you're feeling empathy and seeking intimacy. As you crystallize clear visions about the future, make sure they are generously suffused with ideas about how you and your people can enhance your joie de vivre.

**♐ SAGITTARIUS (Nov. 22-Dec. 21):** "My tastes are simple," testified Sagittarian politician Winston Churchill. "I am easily satisfied with the best." I propose that we make that your motto for now. While it may not be a sound idea to demand only the finest of everything all the time, I think it will be wise for you to do so during the next three weeks. You will have a mandate to resist trifles and insist on excellence. Luckily, this should motivate you to raise your own standards and expect the very best from yourself.

**♑ CAPRICORN (Dec. 22-Jan. 19):** Russian playwright Anton Chekhov articulated a principle he felt was essential to telling a good story: If you say early in your tale that there's a rifle hanging on the wall, that rifle must eventually be used. "If it's not going to be fired, it shouldn't be hanging there," declared Chekhov. We might wish that real life unfolded with such clear dramatic purpose. To have our future so well-foreshadowed would make it easier to plan our actions. But that's not often the case. Many elements pop up in our personal stories that ultimately serve no purpose. Except now, that is, for you Capricorns. I suspect that in the next six weeks, plot twists will be telegraphed in advance.

**♒ AQUARIUS (Jan. 20-Feb. 18):** Would it be fun to roast marshmallows on long sticks over scorching volcanic vents? I suppose. Would it be safe? No! Aside from the possibility that you could get burned, the sulfuric acid in the vapors would make the cooked marshmallows taste terrible, and might cause them to explode. So I advise you to refrain from adventures like that. On the other hand, I will love it if you cultivate a playful spirit as you contemplate serious decisions. I'm in favor of you keeping a blithe attitude as you navigate your way through tricky maneuvers. I hope you'll be jaunty in the midst of rumbling commotions.

**♓ PISCES (Feb. 19-March 20):** People will be thinking about you more than usual, and with greater intensity. Allies and acquaintances will be revising their opinions and understandings about you, mostly in favorable ways, although not always. Loved ones and not-so-loved ones will also be reworking their images of you, coming to altered conclusions about what you mean to them and what your purpose is. Given these developments, I suggest that you be proactive about expressing your best intentions and displaying your finest attributes.

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